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[For Blackfoot terms designating phenomena concerning the external world and the human organism, and for Blackfoot terms designating tribes, bands, and other sociopolitical units, see Category 192.]

8: Ewers E,G-4,5 (1941-1951) 1971 NF6 Blackfoot NF6

to Lewis and Clark in introducing them to her own people forty-eight years earlier, so did Medicine Snake Woman (Mrs. Culbertson), daughter of a Blood Indian chief, play a major role in establishing friendly relations between this second government exploring party through the northwest and her people, the Blackfeet. Fearful of the expedition's reception by the warlike Blackfeet, Culbertson had planned to leave his wife at Fort Union. But she insisted upon going with him, saying:

> My people are a good people but they are jealous and vindictive. I am afraid that they and the whites will not understand each other; but if I go, I may be able to explain things to them, and soothe them if they should be irritated. I know there is great danger; but, my husband, where you go I will go, and where you die will I die.[7]

While Governor Stevens lectured his men upon the "importance of pursuing a conciliatory course towards the Indians," Mrs. Culbertson "was in constant intercourse with the Indians, and inspired them with perfect confidence." She listened to what the Indians said and reported it through her husband to Governor Stevens. Knowing well her people's love of good stories, she entertained them with accounts of the whites she had seen in far-off St. Louis. "As she described a fat woman she had seen exhibited, and sketched with great humor the ladies of St. Louis, it was pleasant to see the delight which beamed from the swarthy faces around her."[8]

Mrs. Culbertson probably helped to induce the Piegan band chief, Little Dog, reputed to have been her cousin, to accompany John Mix Stanley, the artist of the expedition, to the great camp of Piegans near the Cypress Hills to persuade their chiefs to come to Fort Benton to the council with the Governor. Stanley himself won the admiration of the Blackfeet by taking daguerreotype portraits of them. "They were delighted and astonished

[7] Reports of the Commissioner of Indian Affairs, 1854, 196.
[8] *Ibid.*

8: Ewers E,G-4,5 (1941-1951) 1971 NF6 Blackfoot NF6

to see their likenesses produced by the direct action of the sun. They worship the sun, and they considered that Mr. Stanley was inspired by their divinity, and he thus became in their eyes a great medicine man."[9]

On September 21, Governor Stevens met some thirty chiefs, braves, and warriors from the three Blackfoot tribes in council in a large room at the trading post of Fort Benton. He observed that these Indians were dressed in their finest clothing "of softly prepared skins of deer, elk or antelope . . . ornamented with beadwork" and that they carried Northwest guns and bows and arrows.

In his opening address to the Indians, the Governor stressed their need to make peace with their enemies, saying:

> Your Great Father has sent me to bear a message to you and all his other Children. It is, that he wishes you to live at peace with each other and the whites. He desires that you should be under his protection, and partake equally with the Crows and Assiniboines of his bounty. Live in peace with all the neighboring Indians, protect all the whites passing through your country, and the Great Father will be your fast friend.[10]

Chief Low Horn, answering for the Piegans, spoke of the peaceful intentions of the Blackfoot chiefs. But he explained that the chiefs "could not restrain their young men, but their young men were wild, and ambitious, in their turn to be braves and chiefs. They wanted by some brave act to win the favor of their young women, and bring scalps and horses to show their prowess."[11]

Governor Stevens exacted the promise of the Indians at the council to cease making war upon the Flatheads and Nez Percés,

[9] Stevens, "Narrative," *PRR*, XII, 104–105. Unfortunately, none of these first photographic portraits of Blackfoot Indians have been preserved. One of my elderly Blood informants said he had heard of portraits made at the time of the Lame Bull Treaty which were given to the Indian sitters and were buried with them.

[10] Reports of the Commissioner of Indian Affairs, 1854, 202.

[11] *Ibid.*, 202.

9: Ewers E,G-4,5 (1941-1951) 1955 NF6 Blackfoot NF6

necessary to infer such influence to explain the Indians' preference for long races. Endurance was a quality the Plains Indians required of their war and hunting horses. It should not seem strange that they expected the same attribute of their race horses. Consequently Plains Indian horse races were tests of the competing horses' endurance rather than their sprinting ability. As Ferris noted of Flathead horse races, they "generally terminate[d] in favor of bottom rather than speed" (Ferris, 1940, pp. 95–96).

HORSE SYMBOLISM IN INTERSOCIETY HOOP AND POLE GAMES

The series of competitions between rival Blackfoot men's societies during the Sun Dance encampment included hoop and pole games in which horse symbolism played a prominent role. One society challenged another by sending tobacco to its leader. If the challenged society feared the prowess of the other at this game their leader sent the tobacco back and the challengers presented it as a gift to the sun. If the tobacco was accepted the challenge was also.

The game was played on a level stretch of ground about 30 feet long, across each end of which a log was placed at right angles to the length of the course. Before game time members of one society gathered around the log at one end of the course and sang their ceremonial songs. Men of the other society sang around the other log. Each society selected a member with a brilliant war record who was especially adept at this game to represent it.

The hoop used in intersociety contests was fashioned of the neck cord of a buffalo, burnt and shrunk to make it hard. It was about 3 inches in diameter, with 5 or more spokes and an open center. Each spoke was strung with a different color of large necklace beads. Each color represented a different-colored horse. A red bead symbolized a sorrel, white a white, black a black, copper a bay, yellow a buckskin, etc. The poles were of arrow form with metal heads and feathering, but considerably longer than the war or hunting arrow shot from a bow. On plate 13, *a*, is shown a North Piegan hoop (3.2 inches in diameter) and two poles (34.2 inches long), collected in 1901 (cat. No. 69351, Chicago Mus. Nat. History). My Blood informant, Heavy Head, owned a similar set, made ca. 1907.

The spectators, many of whom had bet on the outcome of the play, lined the sides of the course. They were silent as the two players stepped upon the course. Each competitor (usually one man represented each society, although by mutual agreement each society might enter two men) in turn raised his pole toward the sun and offered a short prayer in such words as, "See me. See this arrow. See how it is painted. That is how my arrow was painted when I killed a Crow. I shall shoot to win because what I say is true." Each con-

[See category 526, p. 358-L--Analyst]

9: Ewers E,G-4,5 (1941-1951) 1955 NF6 Blackfoot NF6

winter, in whose honor the ceremony was given. Nearly all the other witnesses were relatives of this woman or of the two male assistants to the cult leader, both of whom had also been sickly that winter. I was the only white person present.

The room in which the ceremony was held was roughly 12 feet wide by 25 feet long, extending in a general north-south direction. Wallace Night Gun, the cult leader, sat on the floor in the center of the south end of the room. He was flanked by members of the cult, 6 in number, and one medicine-pipe owner who had been invited to attend. They formed a wide arc facing north. In the center of the west wall stood the wood stove, and opposite it on the floor in front of the east wall sat the wives of the cult members. Witnesses were provided with chairs ranged in two rows at the north end of the room.

The horse dance ritual consumed more than 7 hours, beginning at 9:30 p. m. While the leader began to open his medicine bundle on the floor in front of him, one of his two assistants, both of whom were middle-aged men learning the ceremony, began the construction of the ceremonial altar on the floor about 3 feet in front of Night Gun. The assistant first spread a square piece of cloth on the floor and emptied a sack of fine gray earth upon it. Following the leader's instructions he smoothed the earth into a flat circular area about 30 inches in diameter with a cylindrical red-painted stick, 7 inches in length, from the leader's bundle (pl. 16, *A*, *f*). He then carefully picked out all the bits of stone remaining in the earth. Next, the leader told him to draw the outline of a square in the earth with the stick. He marked out a square a little over a foot on a side and ran a line in a north-south direction down the center of the square dividing it into two equal rectangles. He then extended from each corner of the square a zigzag furrow in the earth more than 6 inches long. Next he made a small depression in the earth about 4 inches north of the square. Night Gun requested the second assistant to take a live coal from the fire in the wood stove and place it in the depression. This he did with the wooden fire tongs shown on plate 16, *A*, *c*. Then he placed sweetgrass on the coal to make a sweet-smelling smudge. Night Gun then handed the first helper a packet of charcoal which he sprinkled evenly over the rectangle comprising the west half of the square so as to blacken it completely, and extended black lines in the two zigzag furrows on the west side. Similarly he colored the east rectangle and the two zigzag furrows on that side with red earth paint. Next Night Gun handed the assistant two red and two black plumes, and he inserted them upright in the four corners of the square, beginning with the northwest corner (black) and continued in a clockwise order, i. e., northeast (red), southeast, (red), and southwest (black).

A [See category 778, p. 358-0--Analyst]

9: Ewers E,G-4,5 (1941-1951) 1955 NF6 Blackfoot NF6

Construction of this ceremonial altar was slow and deliberate. Wallace Night Gun told me Wolf Calf had explained to him that he had been told how to make the altar in one of his dreams. It was important that it should be made in just that way for every horse dance ceremony. Night Gun said the red rectangle symbolized day and the black one night. The zigzag furrows represented "the thunder's lightning." The plumes were also required by Wolf Calf's dream. Wolf Calf used to give them to persons who requested his help. Hence they were renewed from time to time (pl. 16, *A*, b). The completed altar appeared as sketched in figure 33.

While the men rested, the wife of one of the cult members began to cut up three beef tongues on the floor near the center of the room. In front of her was a smudge in a tin pan. She made two passes with one hand toward the smudge before drawing longitudinal black lines with charcoal on each tongue, followed by the drawing of similar lines in red paint on each. Then she cut each tongue into small pieces each about 2 inches square. Wallace explained that only a woman who had been given this power could cut the tongues. If no such woman was in attendance at a horse dance, the leader would paint the face of one of the cult member's wives and instruct her in the ritual of tongue cutting. At any later ceremony that woman would be privileged to cut the tongues.

While this woman was at work, Night Gun called the young woman who had been in poor health, and for whose benefit the ceremony was given, to come to him. She knelt before him, as he uttered a prayer for her welfare. Then he painted her entire face and a band about one-half inch wide around each of her wrists with red paint, applying the paint with his thumbs. Next he prayed for and painted each of his two assistants and the owner of the medicine pipe bundle who was present. All of them I knew had been sickly that winter. The aged medicine pipe owner had been treated by several white doctors. (He died in the fall of 1947.)

Night Gun later told me it was customary for those who were blessed and painted to give him presents either before the ceremony or just prior to the painting. Unless the leader was satisfied that he was well paid he would not proceed with the ceremony. If satisfied, he instructed the other cult members present to remember these givers in their ritual prayers. The leader might also call upon any other witness, not a member of the cult, to come forward to be blessed. That witness need not pay for the privilege unless he was so disposed. Painting gave him the right to attend future horse dance ceremonies. Through witnessing the ceremony, listening to the songs, and studying the ritual he might eventually desire to buy into the cult.

A [See category 778, p. 358-0--Analyst]

9: Ewers E,G-4,5 (1941-1951) 1955 NF6 Blackfoot NF6

on the way home and that none of their horse's feet would be harmed by rocks. He gave it to one of the sick men and told him to take it to a stream on leaving the house, pray to it, and throw it into deep water. Then the tongue soup was distributed to all those present. Having consumed it, they went home.

In many respects the horse dance may be regarded as a typical Blackfoot ceremony. Wissler (1912 a, pp. 248–271) has pointed out that singing, drumming, dancing with sacred paraphernalia, praying, the passing of the pipe, face painting, the recognition of taboos, and the following of strictly formalized and prolonged ritual patterns were common characteristics of Blackfoot bundle ceremonies. Even the employment of dry-painted altars appeared in other important bundle ceremonies (ibid., pp. 255–257). R. N. Wilson (1909, pp. 16–20) in his detailed description of the use of a dry-painted altar in the Sun Dance ritual, noted that this altar was destroyed before the medicine woman's party left her lodge. In that painting black symbolized night, and yellow day.[88]

Aside from the horse symbolism characteristic of the horse dance, the most distinctive feature appears to be the repeated and consistent employment of the ritual number 3. To my knowledge this is the only Blackfoot ceremony in which that ritual number occurs. In fact Wissler regarded 4 as the ritual number of all Blackfoot ceremonies, including the horse dance (Wissler, 1912 a, pp. 110, 247). In this detail his account of the ceremony is in error.

USES OF HORSE MEDICINE

The powers of Blackfoot horse medicine men, as explained by informants, were many and varied. Not only were they credited with the ability to control the health and actions of horses but they were thought to have been able to influence the movements of buffalo and to cure and aid the activities of humans.

Horse medicine was most commonly employed in the treatment of sick, injured, wounded, or exhausted horses. Curing of sick horses generally involved the administration of medicine by nose or mouth as a part of the ritual. Owners of valuable horses generally entrusted their treatment to experienced horse medicine men when these animals were ill. The medicine men were paid for their services.

Three Calf recalled that Wolf Calf frequently was called upon to doctor horses that were staggering and near death. Wolf Calf rubbed his medicine on the horse's nose, back, and kidneys, then shook its tail four (three?) times. If the horse made no move Wolf Calf told the owner there was no hope for it. If it moved it would get well.

[88] Wissler (1912 a, p. 267), has pointed out the occurrence of dry painting among the Dakota, Cheyenne, and Arapaho of the Plains, as well as among the Southwestern tribes.

18: Wissler E-5 (1903-1912) 1913
NF6 Blackfoot NF6

535 in their best clothes, put on war paint, and use all their war bundles, shields,
[292] lances, bonnets, and horn bonnets. A number of old men and women form a circle about the center of the camp and sing and drum for the horsemen who first ride out of sight of the camp and then come into the camp circle at great speed, circle around once, and then come to the center where the
[726] singers are, riding around and getting off to dance from time to time. The men shoot and shout while some admonish the others to be brave in case of
[787] war. If anyone fall from his horse, ill luck is sure to follow. There are
[533] special songs for this dance.

When the men get ready to go on the warpath they dress and paint as
726 for the horse dance and ride around the camp in the same way.

535 This dance seems to have some connection with the rituals described in Vol. 7, 107–111, in so far as owners of those rituals take the leading parts in the parades. For similar ceremonies among the Teton-Dakota see p. 96.

Scalp Dance.

535 A dance known as the scalp dance, said to come from Scabby-round-robe,
727 is danced after a victory in battle.[1] The dance is held only when men on the enemy's side have been killed. Sometimes when only one man, and one of no importance has been killed on the Blackfoot side, the dancers go to his
[431] relatives and ask permission to have the dance. They present the mourners with clothing, robes, etc.

Either one or four days may be given over to a dance for the same victory. It is held in the center of the camp circle. Anyone who wishes may join.
[292] The women dance with men's weasel-tail shirts, bonnets, braid their hair as
[231] the men do, and tie weasel tails in it. They also tie their husbands' medicine
[302] bundles, like the smoking-otter, the black-covered pipe, and the lance to their hair and use guns as canes. Some women dance with a stick to which is tied the scalplock of an enemy. If a hand be cut off they hold it in their
[822] teeth while dancing. Some dress as grotesquely as possible, while others paint their faces black, the sign of victory.

The men and women stand opposite each other about twenty feet apart. The men have six or eight drums, and sing, while the women dance toward them until the song is ended when they dance backward. These movements are repeated with each song.

[553] Those who have killed an enemy are led around on a horse by some old men, who sing the songs of cheer or praise, calling the rider by name and

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[1] Vol. 2, 81.

1884—was a lone bull who was found in one of the prairie coulees.) 136

When the camp circle was filled with enough people to represent the Spirit of the tribe, the Okan women gave word to move the camp. After a short ride, the camp was set up again. Three times the camp was moved this way. On the fourth day, the final move was made to a site where the Medicine Lodge was to be built. In 1892 the seven holy women and their parties used four tipis for their preparatory ceremonies. One of these tipis belonged to the family of Big Wolf, whose wife was one of the vowing women. 796

The men who took part in the preparations for the Medicine Lodge ceremony were purified by sweat baths several times, beginning on the day before the final move to the Medicine Lodge site. The sweat houses were built by the members of four different men's societies. Each society built one sweat house whose frames were constructed of one hundred long, straight willows. The members of each society went out into the woods to collect the willows. When they returned, they rode together as a group, holding the branches in their hands and singing an ancient song, in imitation of a victorious war party returning home with trophies. All the People came out of their tipis to witness the event. 343 346 [783] [796] [824] [533]

The four sweat lodges were built a short distance outside the camp circle, near the holy women's tipis. Older men supervised the construction of the lodges. Half the willows were stuck into the ground on the south side of the lodge. These were painted with red earth, representing the Power of the warm summers. The rest of them were placed on the north side and were covered with black paint, representing the Power of the winters. Wider spaces were left on the east and west sides, for entering and leaving, breaking the otherwise complete willow circle. Opposing willows were bent toward the center and intertwined with each other, forming a basketlike frame. Over this frame, fur robes, [361] [822] ●

that when their canvas was joined a double lodge was formed. At back end of the lodge proper, sitting in a row, were the old and new O-Kon women and the master of ceremonies [Wilson means the holy women and the priest]; also the husbands of the women about to be initiated. In middle of lodge a hole had been dug 2½ by 3 feet square and 4 inches deep; the sod taken from it was piled around three sides and covered with pine boughs [actually, boughs of creeping juniper —a species commonly found in our country; it grows close to the earth and is the sacred incense for Medicine Lodge ceremonies]. Bottom of hole was covered with white clay in which had been drawn, an inch deep, this design [showing the main symbols of the Universe]; the bottom of all the marks was painted black by sprinkling in them black paint, the edges yellow. A cottonwood tree was planted in ground to the left of hole. Tree 7 or 8 feet high. Upon the tree were hanging the head dresses to be disposed of.

796 793 [346] 796 778 [824] [531] [824]

The hole Wilson describes was the incense alter, representing our Mother Earth. The designs indicated Moon, in the shape of a crescent; Sun; Morning Star; and Sun Dogs. The black paint was for Night Sky, the yellow paint for the Powers represented. The small cottonwood tree stood as a symbol of the Old People's main source of firewood, without which they would have perished. In the midst of these spiritual symbols, the sacred headdresses were hung. In addition, the leader of the sacred ceremonies regularly made incense on the altar, for its sweet smell symbolized the presence of the Holy Spirits.

796 778 531 [822] [824] [372]

Wilson continues:

Seven men rattled and sang, and the three old O-Kon women took each a root digger, and leaning upon them, dance upon their knees, rattling against the stick each a bundle of buffalo toes [moose hooves], and at end of the song tied the toes to the stick securely and in next songs

796 793 [533] [535] [237]

[p.27-A]

they, still keeping time, danced pointing the sticks towards the clay [symbolically giving them the Power of the sacred incense]. Sticks were then put down and the candidates were robed in new clothes; an elk skin tanned on both sides is the proper robe for O-Kon to wear. Part of the lodge was screened off [by blankets held up by some of the other participants], behind which . . . the re-dressing of the woman was done. At this stage, relatives of one of the O-Kon women [such as Red Crow's wife] brought in piles of dry goods etc., and deposited them on the ground, after which they were all gathered up by children of the old woman who was installing her, and taken away home. 796 793 [533] [535] [237] [292]

There was more singing and rattling, during which the holy women kept time to the rhythm. The new holy women were painted by the old ones with sacred red earth. [302]

Then the three older women [took] the head-bands from the tree and [danced] them towards the clay [for] 2 or 3 songs. Next they placed head-bands upon their own head, and [danced] on their knees towards the tree, which all 3 butted with their heads and grunted as they did so several times. [They were imitating the elk cow, who gave her Powers with the original Natoas after knocking down a cottonwood tree to prove her strength to her husband and to the dreamer.] Head-bands were then taken off and held by each woman in front of the younger one whom she was installing; and after dancing it there in front of her awhile and passing it 4 times around the younger's head, put it on and tied it in place.

Singing without rattles, three old men [husbands of the three retiring holy women] painted the three O-Kon men black from head to foot, with a yellow streak across the face and a yellow ring around each wrist. [The yellow paint again represented the Above Powers, especially Sun.] [302] [822]

[p. 27-B]

Renewing the rattling as they sang and after many flourishes, a crow's tail was tied to the back lock of each black man's hair, and a scalp tied around his neck, which was first passed 4 times around his head and handed to him and taken again by the priest to tie. In the meantime, the women's faces had been painted, and the root diggers stuck in their belts behind, the rattles dangling therefrom.

The O-Kon necklaces were next produced and with usual flourishes and songs were tied about each man's neck and wrists. This concluded that part of it.

These necklaces, *O-Koch-Kindt*, are still worn by the man and woman during Medicine-Lodge ceremonies. They consist of a thong with four blue beads strung on each side, representing the clear sky. A white dentalium shell is strung between the beads to represent the purity and holiness of the Spirit World. A thin braid of hair hangs down from the center of the necklace to represent the Power of the People. The holy woman may make extra necklaces to transfer to anyone requesting such a spiritual Medicine, as the wearer is believed to possess the spiritual power of the holy ceremony. Our last holy woman, old Mrs. Rides-at-the-Door, transferred a holy necklace to SikskiAki when we attended the recent Okan among the Southern Piegans.

When the 1892 ceremonial transfer and painting were done, and the women were dressed in their holy headdresses and elk robes, they were ready to go outside and perform the main ceremonial functions. From within the tipi in which Wilson was an observer, came a procession led by No Chief, who was the priest. Behind him came the three black-painted husbands, wearing black blankets over their heads. And behind them came the holy women, each one following the woman whose Natoas she had just taken over. From the other holy tipis came similar processions.

Wilson's narrative continues:

[p. 28-A]

tom of the rawhide rope Morning Star made for his wife—in the very long ago—so that she could come back down to her home on Earth and bring the Medicine Lodge ceremony to the People. 796 346 [773]

A strange sight next appeared. Four processions of young men approached from the lodges, one from each of the cardinal points. Each procession was made up of pairs of young men, walking, each pair behind the other. Each man held aloft a lodge pole, which was strongly connected at the top to the pole of his companion. So in all 4 of the processions, the poles of every pair of young men were tied together, a foot and a half or two feet apart. They approached a few yards at a time until, when within 50 or 60 yards of the Sun-Lodge, they changed their formation from column to line. This resulted in the ends of their 4 lines uniting so that they, as a whole, formed a large circle, the centre of which was the half erected medicine lodge. The completion of the lodge by raising the heavy timbers in place [with their lodge poles] was the errand of all these young men.

We are here in the midst of a symbolic battle. The young men with their lodge poles represent the warriors of the tribe, the tribe's defenders, carrying their weapons. The warriors are about to converge upon the Center Pole, representing the enemy, and overpower it by raising it up. This is symbolic of the People's power to triumph in battle. The holy people wait by the Center Pole to lend their spiritual power to the victory. The husbands wear the black paint worn by a victorious war party. [302]

Completing the Medicine Lodge follows: [822] [727]

The A-Kax [holy party] now left their positions and entered the circle; the black men each carried the scalps tied to a short stick, climbed upon the resting centre pole and, all bending their heads close to the top and covering their heads with their blankets, prayed silently. At the [782]

built. The young Horns got their saddle ponies and rode down to the river. They gathered one hundred rocks. The rocks were smaller than a folded fist. White flint rocks and sand rocks were not taken. They picked all ordinary rocks. About noon the riders were heard returning, singing plainly. There were no women among the riders. The riders paraded around the inside of the camp circle. They all dismounted at the Holy Lodge tipi and their horses were led away. 796 346 575

The sweat lodge was constructed. There are one hundred willows to a holy sweat lodge. The entrance is on the east side and the exit is on the west side, just like the daily path of Sun. The fifty willows on the south side were colored with real paint [red earth] and the other fifty willows were colored with black paint. The real paint represents the day; the black paint represents the night. The buffalo hides used to cover the sweat lodge were also colored, the hides on the south side with real paint, the hides on the north side with black paint. In recent years the willows and the canvases are not colored anymore. 796 346 [824] [531] [822] [237] [531]

In legends of the long-ago, only one rock was used in the sweat lodge. Lately, one hundred rocks were used. In this sweat lodge the rocks were not heated red hot. It was a sweat lodge just to reinforce the spiritual powers.

The buffalo skull, which is offered to Sun, was laid on a small pile of dirt that had been scooped out from a hole inside the sweat lodge. It is different with the Crow Indians, who put their buffalo skulls by the Center Pole. Buffalo skulls are no longer left out as offerings. They are put away for use in the next Sun Dance. [237] [182] [171]

The night after the sweat lodge ceremonies, the Horns Society members were painted and the next morning they cut down the Center Pole. There were four singers, each with hand drums, which were invented by that time. The Center Pole was cut down, and as it was hauled to the center of the camp circle, the Horns Society members rode on it. A woman member was ap- 796 346 575 [533] [534]

Bundles lost or sold, the painted designs on our tipis are the same ones our oldest living People saw when they lived in the circle camps as children.

In the days when the first white men came to visit our People, tipis were made of buffalo hides and designs were painted with natural colors, usually various shades of our Mother Earth. From her comes the sacred red paint we apply to our faces, bodies, and holy objects, as well as our tipis. The red paint represents our Earth Mother, the blood within our bodies, and also the color of our Father, Sun, in the morning and evening.

There are many types and shades of red earth, but only two kinds are used for sacred purposes. One is *Nitsisahni*, or "real paint," which is fairly bright red and the most commonly used shade. The other red paint is called the "seventh paint," because it is most often used in Medicine Pipe ceremonies where the number seven is sacred. Darker than real paint, it contains a substance that gives it a greasy feel and a shiny appearance. The Old People say that if sacred paint is not gathered properly with many prayers and good thoughts, it will turn into plain dirt before it can be used.

Other sacred paint colors include black, usually made from powdered charcoal; yellow, made

taken inside at night. During ceremonies such as the Sun Dance, the Bundle is opened and the flag tied to an extra-long tipi pole so that it hangs high above the doorway. As it waves in the air, the bells jingle, reminding everyone of its presence. Two of the Otter Tipis last summer had Otter Flags flying above their doorways. One belonged to the family of Many Grey Horses, who also owns a Medicine Pipe Bundle. The other one belonged to an old lady named Mrs. White Man Left. The transfer ceremony for an Otter-Flag Tipi used to be very involved and took four days to complete.

OTHER PAINTED TIPI DESIGNS

Let me explain some of the spiritual meanings of tipi designs. Basically, the painting on a tipi is divided into three sections: the band of symbols around the bottom represents Earth; the large area in the center represents Universe; and the section at the top represents Sky.

The bottom band is generally painted black, brown, or red, to represent the color of the Earth, or else it is painted green to represent the grasses and trees. Within this band are usually two rows of discs representing the puffballs that cover the prairies, considered to be the remains of fallen stars. This bottom band can be straight and flat, for the flatness of the plains; topped by semi-circles, for the rolling hills; or pointed, for the mountains. In the back, directly opposite the entrance, the bottom band often rises in large square or oval projection, representing the entrance to the animal's den the original owner went to for his dream. In a few cases this large design represents the boulders on which buffalo like to rub themselves when out on the prairie.

The large, central area on the tipi cover usually symbolizes the universe in general, and can also represent the particular element in which the dream animal or bird lives. It is here that the major tipi motifs are depicted. The male symbols

will usually appear on the south side of the lodge, the female on the north. Sex is depicted either by sex organs, minor color changes, or by horns. The placement of the sexes on the outside of the tipis is, by custom, opposite that of the persons seated inside, as the place for women seated inside a tipi is on the south, and for men, on the north. Perhaps this originally signified some spiritual relationship between the lodge's spiritual guardians and its occupants. If so, this symbolism was probably lost when the People no longer lived a daily life in harmony with nature. 532 822 [562]

As few as one pair or as many as four pairs of animals are painted in the center band. The animals usually have "lifelines" representing the major organs. A lifeline begins at the mouth and is drawn in sections of red and green. It runs to the heart, which is painted red. Two green circles toward the animal's rear represent the kidneys.

The basic color of the large central area is most often red or yellow, and less often brown, green, blue, or the basic white of the cover material itself. If the original owner was taken into water during the dream in which he was given the design, the background color is usually yellow. If the dream occurred on land, the color is most often red or brown. Designs given by birds or other Spirits from above most often are white or blue. [787] [776]

Tipis without a symbolic representation of the dream animal's home will have instead one of two other symbols drawn in the back. The most common is a circle for the spiritual center of the universe. Sometimes the symbol is like a bull's-eye, several concentric circles representing Sun, Moon, and Earth.

The area at the top is usually painted black for Night Sky, when dreams are most common. In the back of this part of the tipi, a Maltese cross is usually painted in yellow or orange, representing either Morning Star or a moth. The moth flies at night and is considered to be the bearer of good dreams. To inspire good dreams about buf- [787] [237]

[p. 72-B]

21: Hungry Wolf F-4,5 (ca. 1972) 1977
NF6 Blackfoot NF6
Blood

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778

Wolverine Tipi Flag on display at the Provincial Museum. The model shows the ancient tipi design and the manner of hanging the flag over it. The tipi and flag were bought from the Bloods. The other objects are also painted tipi decorations, mostly bells.

[432]

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falo hunting or horse raiding, a buffalo or horse tail used to be fastened to the center of the cross and left to flutter in the air. Sometimes a crescent moon appears instead of a Maltese cross.

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822 •
[237]

Large discs are painted on the ear flaps of the tipi, representing the two constellations, Great Bear and Pleiades. On some tipis, lines are painted below Night Sky: different colors represent a rainbow, the symbol of a clearing storm; lines painted in the same color usually represent the paths of the dream animals.

[p.73-A]

By comparing these two lists you can get some idea of the tipis' varying names and translations, as well as their transfer among our People during the sixty or so years between the lists. An example is the Big-Striped Tipi, in Wissler's list but not in Gambler's. This tipi belonged to our head chief, Red Crow, until his death in 1900. The chief met with his council and his visitors in this very large tipi. On Red Crow's death, the lodge was passed on to his son, Crop-Eared Wolf. Crop-Eared Wolf gave it to his aunt, Red Crow's sister, who was married to a South Piegan named Running Rabbit. The lodge has been among the South Piegans for such a long time that they now consider it one of their old lodges. 532 424 432 184 [428]

The Big-Striped Tipi is also known as the Single-Circle Lodge. A very wide red band with six black otters is painted aroufid it. The otters run from back to front, three on one side and three on the other. A long red oval just below the smokehole represents the otters' home; instead of Morning Star in the back is a green symbol with a narrow yellow border representing Moon, with a horse's tail attached. 532 822 [237]

Although Wissler lists only one War Tipi, there are traditionally two in our division. When the owner of a War Tipi makes a new cover, he will either copy the adventures painted on the old cover or have someone draw new adventures. One of our War Tipis once showed the war adventures of such men from the past as Natosina (Eagle Plume), Heavy Shield, Eagle Child, Running Sun, and White Wolf. The scenes showed scalps, stolen horses, and captured weapons. When this same War Tipi was repainted a few years ago, it depicted the adventures of men like Shot-on-Both-Sides, Hungry Crow, and Stephen Fox. As the war days were long over, theirs were not war adventures, but scenes showing horses raided from distant ranchers and goods captured from the wagons and cabins of sheepherders and trappers. 532 [114] [178]

For many years the Elk Tipi, which is on Wissler's list, belonged to our head chief, Shot-on- [114]

[p. 75-A]

21: Hungry Wolf F-4,5 (ca. 1972) 1977
NF6 Blackfoot NF6
Blood

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The Coyote Lodge. The background is yellow, like the prairie sands; the bottom projections represent mountain peaks. Four stripes represent constellations in the sky.

[p.76-B]

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822
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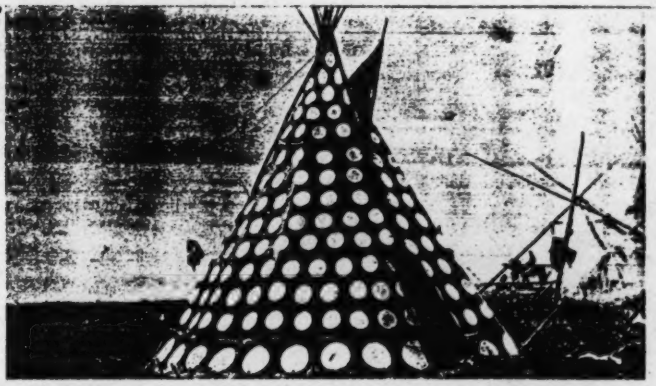

All-Star Painted Lodge in 1891. (R. N. Wilson)

Antelope Painted Lodge in the Blood Camp in 1891. The background color of this lodge was yellow, to represent the antelope's sandy prairie environment. The stripe around the bottom represents the open plains. At the top is Night Sky with a crescent Moon. The door flap of this tipi was an antelope hide, and dried antelope hooves were strung up and fastened to the smoke flaps and over the doorway, to rattle in the wind. An antelope fawn skin was used as a flag. The tipi's special incense was sweet grass mixed with dried antelope droppings. The figure on the back of the tipi represents its Owner. In one hand he is holding an offering to Sun, and in the other a pipe. The lodge is the home of a distinguished man, because it sits further inside the camp circle than the others. (R. N. Wilson)

[237]
[531]
[361]
[554]

21: Hungry Wolf F-4,5 (ca. 1972) 1977
NF6 Blackfoot NF6
Blood

[Motokiks Society Dance, 1905]

575 796 346

The ma'toki dance but once a year when the camp circle is formed. Their ceremony lasts four days. First they make a shelter somewhat like the one used for a sun dance. A tipi pole is set up in the center, with a peculiar cross piece near the top. A number of travois are set up in a circle around this pole and joined together by tipi poles tied along the top, making a single railing all the way around. . . . On the sides and over the top are stretched tipi covers. At the bottom they are weighted with stones. Along the sides within blankets are suspended. . . . Near the cross piece on the pole are four transverse black bands about a hand apart. . . . The members bring their bedding and occupy their respective places during the entire four days.

575 796 353

There are six men attached to the society, but all the other members are women. Four of these do the singing. The remaining pair act as messengers and attendants. . . . Each woman has a red-painted backrest stick planted before her seat to support her headdress. When they sleep they lie with their feet toward the center. Just to the west side of the center pole is a fire. When food is brought in and handed to members, they pass what is given them to members on the opposite side. Each member has an individual smudge altar before her seat. . . . Along the sides next to the sitter are rows of buffalo chips covered with sage grass. Sweetgrass is used for smudge. The headdresses must always be smudged four times before they are placed on the head.

[237] [824] [292] [788]

575 796 [782] [302] [822]

Men, women, and children go in to be painted, taking with them sun offerings of cloth, etc., which are tied to the base of the center pole. The faces of these donors are painted over with red and a blue mark made down the forehead and nose with a fork at the top . . . to symbolize the tipi pole in the center and spoken of as the tipi pole paint.

[346]

The ceremonial shelter has two doors, one at the northeast and one at the southeast. In going out members use the nearest door but return by

[TEXT CONTINUED ON PAGE 115A]
[p. 114-A]

MacLeod. He was one of the group that escaped from that stockade and sought sanctuary in the States among their Piegan relatives. Unlike Bird Rattler, however, Weasel Tail returned to his Blood People after the escape was officially forgotten. He stayed on the Blood Reserve until his final years, when he again moved south to the Piegan Reservation. He died in 1950, at the age of ninety-one. 159 [727]

Weasel Tail attributed his Power to several visions and Medicines. Among them were his own personal sacred helpers, the otter and the kingbird. He carried parts of both with him wherever he went. When he went on raids and battles he usually wore a small bunch of sage hen tailfeathers that had once belonged to his father. His grandmother had saved the sacred feathers upon the death of his father, and given them to him when he was old enough to go to war. Another Medicine he wore to war consisted of a wolf cap and robe, given to him in a dream. 778 787 726 [237] [714] [292]

Eagle Child taught Weasel Tail how to paint his horse for battle. He told him, "This you will do to prevent the bullets and the arrows of the enemy hitting you or your horse. You will paint the horse's right shoulder and right hindquarters with red dots. Why? Because when you shoot a bullet through the flame of a fire, the flame is not injured, not even touched by the bullet; and red paint represents the color of the fire flame. You will paint the horse's left shoulder and left hindquarters with white clay spots. Why? When you shoot a bullet or arrow through the smoke of a fire, the smoke is not injured or touched; therefore, the white dots upon your horse represent smoke, and that gives you the power of smoke, you and your horse, even as the red dots give you the power of fire flame, to be unhurt by the bullets and arrows of the enemy." 531 789 231 822

Before leaving on their journey, the members of a war party usually met in front of their leader's lodge and sang songs. One of Weasel Tail's favorite songs for such occasions had these 726 [533]

[p. 269-A]

24: Schultz F-3 (1877-1947) 1980 NF6 Blackfoot NF6

787 [825] want me to be your sacred helper. Well, I think that I can . . . .' And then, seeming to see or hear something that frightened him, he went leaping back into the timber, and I awoke and could not sleep again."

785 787 "Oh, too bad. Too bad," his mother wailed. "And you so desirous to obtain a helpful vision. And so hungry, thirsty. Oh, I worry about you, here likely to be discovered by some enemy war party that may [782] come along. Well, this day I shall sacrifice to Sun for you. Yes, I [242] [237] shall give him my best, elk-teeth-trimmed gown, pray him to give you quickly a helpful vision and let you safely return to us."

"Yes. Do that. And this I say to you: Do not return here until five [782] nights have passed. Your coming disturbs me. I must be alone, have [776] constant quiet in order to obtain a helpful vision. So now go, and I pray Sun to keep you safe, you three."

"Oh, my son, my son," his mother wailed. "You to lie here five nights without our help? Why, you would die from want of water."

"No. One can live longer than that without food or water. And it may be that I shall obtain my vision this coming night, or tomorrow night. And now go. It is that I must be alone and pray."

782 [776] Soon after we returned to camp, Badger Woman made a tight roll of her beautiful, valuable, elk-trimmed ceremonial gown, went out and tied it to a limb of a tree. With fervent prayer she gave it to Sun; she sought the great sky god to protect Fox Eyes in his lone fast and to give him a powerful vision. And there the gown would remain, gradually disintegrated by wind and weather. None, not even an enemy war party, would dare to steal a gift to Sun.

787 785 Five mornings later I went again with the women to the faster in the niche in the cliff, and was surprised at the change in his appearance in that short time. Emaciated and pale, he lay upon his robe, and feebly he raised a hand to greet us. But he happily smiled and said, almost whispered: "I have been given that which I sought. Take me home.

822 828 787 "Last night, as I slept after long and earnestly praying," he began, "I, my shadow (soul, spirit), left my body and traveled far, crossing a great plain. After a long time I came to the edge of a valley and saw a river in it, and I was glad, for I was very thirsty. Down I ran to it, and to the murmuring of the swift stream. Never had I heard so pleas-

ant a sound; it cheered me, and again I cried out, as I had all the long way across the plain: 'Oh, pity me, Sun, and all you various ones of the shadow world. Be some one of you my sacred helper, that I may survive all dangers and attain old age.'

"I was looking down the river as I prayed. I heard a splash the other way and turning, there, almost beside me, was a certain water animal, sitting at the edge of the water and looking at me. He was so old that his fur was mostly white. 'Oh, young man,' he said to me, 'from afar I heard your cry for help, and so have come to you to be your sacred helper.'

"And then, mother, sister, *Apikuni*, that water animal, he talked with me a long time, telling me what I should do, how sacrifice to him, how call him to my aid when in need. But just what he said, just who he was, that I may not tell you. I wish I could, but you know that no one may reveal what is between him and his sacred helper, lest bad luck come to him."

"Yes, we know that; we will never question you about it, and oh, how glad I am for you. Well we know that all the water animals, even the smallest kinds of them, are Sun favored, and so very powerful. So come, my son, homeward we go," his mother said. His sister gave him her horse and rode double with her mother, and in the late afternoon we were back in camp.

The next evening, well recovered from his fast, for the first time in his life, Fox Eyes gave a feast-and-smoke, and all who were invited came—staid warriors and several sacred-pipe men, believed to be particularly favored by Sun. They drank the soup, ate the rich, broiled buffalo tongues set before them, and during the smoking of the four pipes afterward congratulated Fox Eyes on his endurance and the success of the fast. I was there with them, although I had no right to sit with such dignitaries. But many privileges were accorded the white brother of Fox Eyes.

As my almost-brother filled the pipe for the fourth time, and passed it to the man next on his left to light, he said: "My friends, I now have my sacred helper, but without a shield I cannot go to war. Who will make one for me if I provide the material for it?"

"I will," said Black Otter, oldest of the sacred-pipe men. "And I!

24: Schultz F-3 (1877-1947) 1980 NF6 Blackfoot NF6

It was indeed a magnificent bird, a male war eagle,[2] its tail feathers long, smooth, glossy, white with black tips. As we rode homeward with the bird, I was as pleased with the success of the day as he.

"A good beginning," Black Otter said to him. "Catch three more of them, and then I will prepare you for the war trail."

Within ten days' time Fox Eyes had the tail feathers of four eagles, all of them caught at the pit. Wonderfully good luck, all said, for he now had enough of the tail feathers for the fringe of the shield and for a war bonnet, too. We then went out hunting, and with my rifle he killed a buffalo bull, an old, old one, whose once crescent-shaped, smooth, black, sharp horns were now mere rough, pale stubs.

"He has been brave; he has fought many battles and survived them," said my friend, as we were removing the hide from its neck and shoulders. "It is a sign that a shield made of his hide will be my powerful protector, keep me safe in fights with our enemies."

There was evidenced his real faith. To the Blackfeet there was a sign, an omen, for good or for bad in everything, no matter how trivial. We took the piece of thick hide to Badger Woman, and she carefully removed its fur, leaving the glossy, brownish-black surface intact. Then one afternoon it was handed to old Black Otter, and the interesting ceremony of transforming it into a shield took place.

Black Otter was dressed in his war clothes, soft buckskin shirt, leggings, and moccasins, beautifully embroidered with varicolored porcupine-quill designs, and on his head was a horns-and-ermine-skins war bonnet. His hands and face were painted a dull red, the sacred color. By the side of his lodge the piece of bull hide was stretched and pegged to the ground, and, kneeling on it, he began to pray, at the same time starting to cut from the hide a circular piece about four feet in diameter.

"Oh, Sun! Oh, Night Light! Morning Star! Oh, all you Above Ones," he chanted, "Listen and pity us this day. This shield that I am making, give it of your sacred power so that it will keep its owner safe in his encounters with the enemy. Oh, Above Ones! To all of

[2] It was the golden eagle, *aquila chrysaëtos canadensis.*

24: Schultz F-3 (1877-1947) 1980 NF6 Blackfoot NF6

angrily talking, saying that the fire-setter should be made to suffer. 787

My father sat down upon his couch, put on his leggings and moccasins. 224 My mother, building up the fire, asked what he would eat: pemmican, broiled ribs, berry soup, or what?

"Nothing. Nothing at all," he almost whispered, lay down, turning his back to us. And sadly, worriedly, we looked at him, and obeying my mother's signs to us went outside and sat at one side of the doorway of the lodge. Foodless, silent, long we sat there. From afar the people stared at us, came not near us. We were very sad.

Sun was near the middle of the blue when my father came out to us. He had not washed, rebraided his hair, nor painted his face with [302] sacred red. [822] Very poor looking he was. "I am going to Lone Walker's lodge to tell of my vision; you better come; sit outside," he said to us. We got up and followed him, sat down close outside the lodge where we could hear all that would be said within.

After a few words with my father, Lone Walker came out and shouted to this and that one of our chiefs and Sun's men to come to him. They soon entered the lodge, and a big crowd of our people surrounded it, also sat down to listen.

Then soon my father began, loudly speaking: "My friends, my [774] vision was powerful. As I slept I, my shadow, went forth upon dis- [513] covery of whatever I might see. It was that, as I was walking in a valley strange to me, a buffalo bull came out from a grove, came toward me, stopped and raised high a right forefoot, making as it were, the sign for peace. So, peace I also signed, and he came on. Soon we met and he said to me: 'I have been looking for you. It is that I must give you warning about something you and your kind are doing that is very wrong. It is that with your *piskans* you are rapidly killing off us buffalo. If you keep on doing it you will soon put an end to the very last ones of us. So this I say: stop using your *piskans* if you would prevent something dreadful happening to all of your kind.'

" 'What would it be, that dreadful thing?' I asked.

" 'I have warned you; I will say no more,' he answered and turned and walked back the way he had come. With that I awoke, my body wet with sweat. I felt that I must at once prove to my vision buffalo

24: Schultz F-3 (1877-1947) 1980 NF6 Blackfoot NF6

Indians obtained its seeds from them and began planting them, and 171
that finally the Blackfeet got seeds of the sacred plant from the latter 249
tribe.

The Blackfoot Tobacco Planters are a society of Sun priests--so- 575
called medicine men--and the leader of them is the owner of the 778
Water, or Beaver, bundle, consisting of the prime-furred hides of 237
beaver, otter, mink, and other water animals. The ceremonies pre- 249
paratory for planting the seeds are held in his lodge--four days and 776
four nights of prayers and songs to Sun and all of the Above People. 782
Prayers more fervent, inspiring than any offered by the most zealous 533
of Methodist preachers. Songs deeply solemn, soul lifting; truly as 755
classic as the music of Mendelssohn and Beethoven. During this time 822
the sick are welcomed in the lodge, and, after painting their faces 302
and hands with Sun's sacred color, red ocher, the Planters pray for
their recovery and prosperous long life--prayers believed to be ever
efficacious except through some fault of the sick one.

Each member of the Planters society having selected the place 575
for his garden, his women and children burn the brush and weeds 249
upon it, make it ready for planting. On the fourth and last day of the 237
ceremonies a large, buffalo rawhide vessel shaped like a dishpan is 415
brought into the lodge and filled with a mixture of manure and
serviceberry soup, and then the tobacco seeds are stirred into it. The
vessel is then taken to the gardens--in a large cottonwood grove
bordering Bow River--and each Planter drops pinches of its con-
tents into holes in his plot that he has made with a sharp-pointed
stick, then fills the holes with loose earth.

During the four days' ceremonies, the sits-beside-him-wife of 575
each Planter has made two images--one of a man, the other of a 778
woman. Each of them has an extra pair of moccasins and a little 782
pouch of pemmican. For the closing rite of the ceremonies, the 249
Planters pray to their images, entreat them to guard carefully their
plantings from all depredations, and then place them at the heads of
their gardens. And finally the people are warned not to go to or 575
even near the gardens, lest the images do them grievous harm. Long 778
ago, a crazy young man of the tribe, singing a song of defiance, went 784
to the gardens and stole some of the sacred tobacco leaves, with the 249
[533]

buds of the pussy willow were picked, kept over night, and made into still another red paint. Yellow was found in the form of colored earth especially common beside the Yellowstone River. Buffalo gall stones provided another yellow. For blue they used a duck manure from the lakes of their country where wild ducks were plentiful. It was dried in the sun and then mixed with water. Old full-bloods still are inclined to use the same color names for both blue and green, although they readily recognize the difference between the two colors on sight and affirm that their people used them both in their painting in the old days. They say green came from a colored mud or from plants growing near lakes. Some say Blackfeet also knew how to mix native blue and yellow to make green. White paint was obtained from white earth. Lewis and Clark named the present Beaver Creek near Helena, which they passed in 1805, White Earth Creek, because they learned that the Indians were accustomed to dig white paint beside that stream. Both charcoal and black earth furnished black paint.

Of all colors, red was most commonly used in painting by the Blackfeet. Red earth was applied liberally to the surfaces of sacred objects used in ceremonials. Blackfeet ceremonial bundles usually contain numerous sacred objects completely covered with red paint.

The trader, Alexander Henry, listed ten different pigments employed by the Piegan division of the Blackfeet in "painting and daubing their garments, bodies and faces" in the early years of the nineteenth century. It is possible that some of these were colors obtained from the traders even at that early date. Certainly in more recent times commercial paints have replaced native colors to a very large extent in Blackfeet painting.

Preparation of Paints

The native pigments were ground to a powder in small stone mortars. Each color was kept separately in a skin bag closed at the neck by a buckskin drawstring. In use,

54: Lancaster F-3(1958-1966)1966 NF6 Blackfoot NF6
Piegan
Montana

tweezers, but I couldn't find anything to pluck. Jimmy doesn't have to shave very often either. The lucky dogs.

Jim cooked the eggs this morning and they were incredibly bad. I offered some to the kitten, and after one taste she backed away from the plate shaking her head and spitting--obviously possessing a perfectly justifiable preference for mouse heads.

Joe Morning Gun and his wife came by right after breakfast and had coffee with us. Joe was wearing a nice blue suit, and his hair was freshly cut, clipped straight around above the ears. His wife had on a blue dress (Indians like the color blue) with circles on it, and she was wearing a very large and unusual Indian necklace.

The Chief and the Morning Guns rode to the Beaver Ceremony in the station wagon with me. Jimmy said that he would follow in the truck: "I'll take you over [overtake you] at Starr School." The back of the wagon was loaded with paraphernalia for the ceremony, all of which Jimmy had carted out of the Chief's room. The Beaver Bundle, which was packaged in a *nitsisahn*-painted animal skin, is quite large--larger than a man's suitcase. In addition to this we took several medicine rattles, also colored with *nitsisahn;* some wooden bowls, from which we would eat our food; an ancient horn spoon, with which the Chief was to eat his portion of berry soup; and several large, *nitsisahn*-colored hides which would be spread upon the floor of the ceremonial room and upon which the contents of the Beaver Bundle would be spread.

When we arrived at Starr School it was still early in the morning, and at Jim White Grass' house three small children were asleep in the little bedroom off the kitchen. Our blind hostess, Amy White Grass, and Mary Ground were busy in the kitchen preparing heaps of food for the feast, and when finally the children tottered sleepily into the room Mary said, "We got a lot of work to take and do. You kids eat them beans and bread and butter and drink some coffee and get from underfoot." Patty, the tiniest of the children, is a perfect-featured little doll of about three. She had on a red leotard, red tennis shoes, and a pink dress.

Soon the people began to arrive, and soon the house was overflowing with people, and soon the Beaver Ceremony had begun. The setting was nearly identical with the setting for the Pipe Ceremony of a week ago, but the ceremony itself was quite different. The Chief, of course, conducted the ceremony (in addition to being a Chief, he is a "Beaver Man"), and assisting him, seated on his left, were Plenty Treaty B.C. and Fish Wolfrobe. I was delighted to dis-

scattered like quail without even grabbing their weapons. 721
They sure chewed me out about shooting without warning them first, but of course I could not have warned them without spooking the antelope. When they chewed me out I said, "Well, I got him didn't I? Now we can eat."

By this time we were so hungry that we had to be careful how we went about eating. We ate the raw liver as we dressed out the antelope, but before even beginning to cook the muscle meat we all drank some blood soup. We took the paunch of the antelope and filled it with blood and tied it at both ends so that it would not leak. Then we dug a small pit, lined it with the skin of the antelope, and filled it with water. We made the water boil by dropping in stones heated in the fire, and into the boiling water we placed the paunch of blood to cook. After we had drunk the soup we began to cook the meat, and by the time the meat was cooked we all had good appetites and could eat as much as we pleased without getting sick. 721 252 262

Our next stop was at a lake on the flat south of Shelby. We killed a beef here, and using the beef hide and some sinew I was carrying, we made moccasins. By this time I was completely barefooted, and none of the other fellows was much better off. We didn't even remove the hair from the hide. We made our moccasins from the green hide just as it came off the cow. 721

We stopped only long enough to make moccasins and cook some meat, then turned north and finally camped at a small lake near the present site of the town of Sunburst. We considered that our war party was over now and that from here we would go on home, so it was here that we held our victory dance. We took turns at singing, and while one fellow sang the others danced. We blackened our faces with charcoal from our fire [black paint is Blackfoot victory paint], and those boys sure did look pretty with their faces all painted up that way. [822]

We later learned that both the United States Army and the N.W.M.P. had been alerted to intercept our war party, but we managed to slip past them all. Upon leaving the site of our victory dance, we traveled until dawn and then hid out all the next day. On the following night we passed Magrath and arrived back at the Pine Tree. Here we had another small celebration, and after resting for a while in a patch of choke- [648]